



Episode 45 – “Multi-Universe Hairdryer”

Release Date: December 10, 2018

Running Time: 46 Minutes

Emily: Um. Well, neither of us read anything new, did we? Did you?

Sally: I started a new book last night.

Emily: Oh, great. What was it?

Sally: It's called Savvy by Ingrid Law.

Emily: (gasp) I read that book as a child.

Sally: Yeah, it was one of my favorites as a kid --

Emily: Aww.

Sally: And so it's just got, like, the warmest memories.

Emily: Like, fuzzy vibes.

Sally: Yeah. It was --

Emily: That's nice.

Sally: Like -- I don't know. Just, like, reading it is one of those, like, hyper-vivid periods in my childhood.

Emily: Um. What I remember of that book is that they're on a bus, correct?

Sally: Mm-hmm. I -- yeah. Yeah.

Emily: And one or more of the kids has, like, superpowers?

Tybalt: (loud meow)

Emily: Oh, hello.

Sally: Yeah. Like, the whole thing is that her family is, like, special.

Emily: Uh-huh.

Sally: They have these things called savvies, where, like, they do things, like, one of -- their names are hilarious too -- like, her brother Fish can make hurricanes, and her brother Rocket has, like, electricity powers.

Emily: My God.

Sally: Um. Like, hers is -- and it's like, they always get it on their thirteenth birthday, and, like, it's her thirteenth birthday in a few days, but her father gets into a bad accident, so he's in a coma, and it's like, this whole thing about helping her dad and figuring out what her savvy is and -- and it's just written in, like, really, like, beautiful -- like -- like, beautiful, colloquial, like, Oklahoma --

Emily: Yeah.

Sally: Like, dialect. Um. The littlest sister's name is Gypsy, though, which is a problem, because they are a bunch of white people, so. It's fun revisiting children's fan favorites and being like, "Ah, this is problematic AF."

Emily: Mostly I've been watching Supernatural, which we will circle back to at the end of this episode.

Sally: Yessssss.

Emily: Um. Anyway, I'm not sure how to lead into our theme song because I am not sure if we'll have a theme song.

Sally: Kind of in limbo, there? We're in theme song limbo. What does theme song limbo look like? What would you put -- what's the aesthetic of theme song limbo?

Emily: Um.

Tybalt: (meow)

Emily: I'm thinking an island. That might be because I'm thinking of the limbo, but for some reason, I immediately think of Hawaii and, like, Jimmy Buffett. Not sure why. (laugh)

Sally: Yes. Oh my God. Theme song limbo is absolutely --

Emily: It's just, like, Jimmy Buffett's realm.

Sally: Yeah.

Emily: Is theme song limbo.

Sally: Exactly. Cause everybody wants to use Margaritaville as their theme song, but none of us are brave enough. (laugh)

Emily: Did you know, I don't even know how Margaritaville goes. Like, I'm sure if you started singing it to me, I'd be like, "Oh yeah, I recognize that song," but, um, I don't -- like, I can't think of a Jimmy Buffett song off the top of my head.

Sally: (singing) "Wasting away again in Margaritaville ..."

Emily: Yeah, see, that sounds familiar, but it's like --

Sally: Yeah.

Emily: Where would I have heard that? Uh, welcome to Everybody Hates Rand, your friendly neighborhood Wheel of Time podcast. I'm Emily Juchau.

Sally: And I'm Sally Goodger.

Emily: Um, as a fun new disclaimer, we just wanna let you know our title is a joke. We do hate Rand. We also think he's OK sometimes. Your feelings on a fictional character are not relevant. We don't care about them. However, we welcome you.

Tybalt: (meow)

Emily: Hi.

Sally: So does our cat.

Emily: So does our cat.

Sally: Apparently. Who's letting us know that he also hates Rand.

Emily: Yeah, it's three against one. In the context of this podcast, "everybody" refers to the three of us.

Sally: Mm-hmm.

Emily: Us and our cat.

Sally: (laugh)

Emily: Of course.

Sally: Us and our demon.

Emily: So please take our title for what it is, a joke. Also: spoiler alert.

Sally: Mm-hmm.

Emily: We will be discussing spoilers.

Sally: True.

Emily: That was probably the most professional introduction I've ever done.

Sally: You did a really good job.

Emily: Thanks. I was just, like, really, really doing those business vibes.

Sally: Gotta get them business vibes.

Emily: Really, really channeling them.

Sally: OK, so this week, we read some chapters in a book called The Great Hunt. (laugh)

Emily: (wheeze)

Sally: I read them a few minutes ago, Emily, like a professional podcaster, read them earlier, in time to perfect some thoughts.

Emily: Are you fucking kidding me? I literally read them three minutes before most of the time.

Sally: But you've also read the series four times.

Emily: I have. But, um, this segment was confusing to me. I don't know if we'll actually get to the third chapter of the three we read. We might not. But, um, that was, like, different than what I remembered, slightly.

Sally: Yeah, I remembered liking it more when I first read it.

Emily: Ah. I just remember it being longer --

Sally: Yeah.

Emily: But I think I've got it mixed up with Egwene's things that she sees in her Accepted test.

Sally: Oh, yeah. Yeah, yeah, yeah.

Emily: And so she and Rand both are like -- really have intertwined, uh, future-fate shit --

Sally: Yeah.

Emily: Going on there that we can talk about later, but.

Sally: Yeah, I also remember it being longer. I remember there being more lives --

Emily: Hmm.

Sally: That he saw before we get into, like, "He was a shepherd, he was a soldier," whatever.

Emily: Yeah, yeah. That's what I thought too.

Sally: So I was -- I was like, what the fuck is going on?

Emily: Yeah.

Sally: But yeah, I also remember liking it a little bit more than I did.

Emily: OK. Well, we'll talk about it in a minute.

Sally: Yeah. Sorry.

Emily: Speaking of Jimmy Buffett vibes, we get to the steddung. (pause) I dunno. I kind of just -- you know --

Sally: Jimmy Buffett vibes?! In the steddung?

Emily: Island vibes. It's all just very chill.

Sally: I don't think the steddung has island vibes. I think the steddung has --

Emily: What vibes do you think it has?

Sally: Monastic vibes.

Emily: I mean, it does have that too.

Sally: (laugh)

Emily: I don't know why we can't have island monastic vibes.

Sally: I don't -- I don't know where monasticism and Jimmy Buffett intertwine.

Emily: There -- it's the steddungs.

Sally: (laugh)

Emily: That's the Venn diagram.

Sally: OK, OK, my apologies.

Emily: Jimmy Buffett, monks.

Sally: My sincerest apologies.

Emily: Don't you think that if we took that, uh -- that monk movie with Tom Holland and we made the entire soundtrack Jimmy Buffett, the result would feel very, y'know. (laugh) Well, first of all, it would feel like you were on some super crazy drugs.

Sally: (laugh) Yeah, exactly. Yeah, it would feel pretty fuckin' wacked out if I watched that crazy-ass Tom Holland movie and all of a sudden Margaritaville plays.

Emily: (laugh) Sync up -- sync up Pilgrimage --

Sally: Yeah.

Emily: With Jimmy Buffett's discography.

Sally: I would feel like I lived on another planet.

Emily: Um. Well, that's how I feel about the steddings.

Sally: It's true. It does give us our kind of, like, alien planet vibes.

Emily: Otherworldly vibes.

Sally: Yeah.

Emily: There's big-ass trees everywhere.

Sally: Yeah.

Emily: And it's also just very, um -- of course it's very pastoral.

Sally: Mm-hmm.

Emily: And there's a, um -- there's a very strange sense of nostalgia in it. I think because, for the -- one of the first times in this series, honestly, and almost, I think, the last time, we have Rand, Mat, and Perrin interacting without, um, a lot of drama going on.

Sally: Yeah.

Emily: Like, there's some underlying drama, like Mat's impending death and Perrin and Rand are kind of dealing with their own shit, and all three of them are dealing with that, but, um, y'know, they're all just kind of teasing each other and making fun of Loial -- well, Mat is, and Perrin keeps whacking him for making fun of Loial --

Sally: I know.

Emily: And it's just, like, they're very settled into this -- they've, like, reset into this group dynamic that --

Sally: Yeah.

Emily: You can tell that they once had.

Sally: Yeah. It feels very tender.

Emily: Yeah, it's a very sweet, sort of, section.

Sally: Yeah. And it's just -- it's just like lads being lads. I love that Perrin keep -- I love the dynamic that we get -- 'cause we don't get a whole lot of their dynamic together --

Emily: No, we get none, almost, at all.

Sally: And so you get, like, Mat being a dipshit, Perrin being dipshit's keeper, in that he punches said dipshit --

Emily: Yeah.

Sally: When he's being too dipshitty, and then there's Rand, who is kind of just, like --

Emily: Brooding.

Sally: The center around which these other two --

Emily: Yeah. He's kind of like the balance.

Sally: Yeah.

Emily: In a way. In a weird way.

Sally: Yeah.

Emily: Which makes sense in their, like, dynamic.

Sally: Yeah.

Emily: Um, anyway, back to the steddin.

Sally: Um, do you remember that John Donne poem about the compass?

Emily: ... No.

Sally: OK.

Emily: Sorry, you -- I just need more than that, probably.

Sally: Well, I can't remember what it's called, but, like, the big metaphor of it is that it's, like -- talking about his love -- I think he's talking about how he's dying -- but it's like -- like, a geometric compass, not like a --

Emily: John Donne or John Keats?

Sally: John Donne.

Emily: OK.

Sally: I'm pretty sure it's John Donne.

Emily: I just associate any poem about someone dying with Keats 'cause he was, you know, dying. And also very dramatic.

Sally: Well ... OK. Wheel of Time.

Emily: Wheel ... of ... Fortune!

Sally: She dabbed. I wish I could play the dab horn. (makes an air horn noise) When you said that. That would have been really good.

Emily: Sorry, I will warn you next time.

Sally: Yeah. OK, we're at the stedding. It's a big egg of no magical energy.

Emily: Yeah. This is the first time -- oh, this is the first time anyone's entered a stedding except for Perrin --

Sally: Yeah.

Emily: And it's not in his point of view, of course. He's asking all these questions as they roll up, like, "Can wolves go in a stedding?" And Loial's like, "Yeah, Perrin."

Sally: (laugh)

Emily: "Wolves are -- they're just wolves."

Sally: (laugh) Imagine getting that question.

Emily: He's just like, "Yeah. What the fuck?" And Perrin's like, "Awww. Dang."

Sally: "Awww. Dunk."

Emily: "Can't just spend the rest of my life in a stedding, away from the wolves." What -- but it's like -- it's kind of a dumb question to begin with, because Perrin was in a stedding the last time he had his big moment with the wolves --

Sally: I know.

Emily: So, like ... Perrin.

Sally: Perrin is dumb.

Emily: Use your brain. Or also, maybe, Robert Jordan, edit better.

Sally: Yeah. Remember your own writing.

Emily: Remember -- I mean, impossible, but.

Sally: Yeah, true. Block it out. Put it in a box.

Emily: Um, anyway, they're immediately greeted by an Ogier girl, whose name is Erith, who is immediately, like, making eyes at Loial, and Loial's like, "Damn, she's pretty," and also they get married later. Spoiler alert.

Sally: I know. They're very cute.

Emily: Yeah, they're very cute. Um. But she's like, "Um, not all of you can come in because, like, ninety percent of you are big men with swords." And they're like, "Understandable. We'll just stay out here."

Sally: Yeah.

Emily: So they do, and our party entering the stedding is 'dem boys, including Loial, and then Ingtar and Verin.

Sally: And Hurin, right?

Emily: And Hurin, yeah. Excuse me.

Sally: Um. Imagine, though -- like, a lot of times, in the fantasy realm, like when you are but one of the coterie, you don't get to do the exciting things, and I understand that's your lot in life, but, like, I would be super mad if I was, like, Shienaran soldier boy, off to help, and they were like, "We're gonna go do this cool thing, but you have to stay out here."

Emily: I literally was imagining what the men were doing.

Sally: Yeah.

Emily: In this time. Cause then they reappear, like, right as everyone --

Sally: Yeah.

Emily: Comes back out again, and I was like, “Wait, did they come in at the same place?” Like, how did they meet up? got a little blurry on that. Uh, but anyway, I was like, “Yeah, what are they doing? Just chilling out here?”

Sally: Yeah.

Emily: Does one of them have a book?

Sally: Oh my God.

Emily: That would be so romantic.

Sally: Maybe Uno’s entertaining them.

Emily: Oh my God. Just juggling. (laugh) Imagine. Uno’s untold talents.

Sally: I love Uno so much.

Emily: Shienar’s Got Talent.

Sally: Ahh! Uno would win.

Emily: Karaoke! Yeah. Uno would be a great judge, though, on America’s Got Talent.

Sally: Yeah. Yes.

Emily: Well, Shienar’s Got Talent.

Sally: Shienar’s Got Talent!

Emily: Yaaasss.

Sally: OK. Let’s talk about something in these chapters.

Emily: I dunno. There’s not -- it’s pretty, um, I dunno, straightforward.

Sally: Yeah, I feel like we’ve already talked about, like, the steddings. The steddung, excuse me. That’s already pluralized.

Emily: Yeah, the steddung as it exists, like, in this world. Um.

Sally: Yeah.

Emily: As it exists for our characters, it’s kind of funny to me that we don’t spend more time in them.

Sally: Yeah.

Emily: I know they're very rare, but it's like -- it would be kind of interest -- they're such an -- they're such an intriguing part of this fantasy world, um, and Loial kind of gives us more of their history as we're walking into them, like the idea that this is something that the Ogier have always had but that they lost during the Breaking.

Sally: Yeah.

Emily: And that that sort of is a cultural trauma.

Sally: Yeah, it's like a diaspora. Is what taht is.

Emily: Yeah, it's exactly like a diaspora. Yeah. And, like, forced, um -- what's the term?

Sally: Migration.

Emily: Forced migration, yeah. The idea that you're just, like, wandering, searching for your home -- it's a very, um, very tragic and very beautiful thing to talk about, and I don't think we talk about it enough because we don't really have any Ogier point of view characters. Loial gets precious few points of view, so.

Sally: Yeah. And, like, I don't know enough about this to, um, discuss a very heavy topic in a lot of ways --

Emily: Mm-hmm.

Sally: But, like, um, Israel as a point --

Emily: Yeah.

Sally: Of, like, contention and the Jewish diaspora -- obviously this made me think a lot of this -- but I was also thinking a lot of that in terms of the Seanchan --

Emily: Yeah.

Sally: And, like, trying to come back and reclaim a land that was yours -- yours --

Emily: Yeah, that you believe to be yours.

Sally: A long time ago. So I'll do more reading and talk to some people who know more about that, and maybe we can say some interesting and productive things to that conversation, but there's a lot of that energy sort of circulating around Wheel of Time, about lost lands and lost cultures. Of course, you know, the Aiel have this big cultural trauma --

Emily: Yeah.

Sally: And, like, a lost culture, but particularly in terms of space, it's the Ogier who have this diaspora.

Emily: Yeah, and then there's Lan, whose, like, country was overrun --

Sally: Yeah.

Emily: When -- and has then been lost. It is very interesting. There's a lot of that going on. So yeah, we maybe need to do a little bit more research on that --

Sally: Yeah.

Emily: Cause I don't have any --

Sally: Yeah, and I do not feel --

Emily: Good thoughts, yeah, on it.

Sally: Comfortable, even, sort of broaching it more than that general way. But -- 'cause I just don't know enough about it. But, yeah, we'll -- 'cause it really is, like, a -- this seems to be this really big theme in Wheel of Time about people losing places.

Emily: Yeah, and the Ogier are sort of, um ... um, sort of the most, like, ancient example of that, if that makes sense?

Sally: Mm-hmm.

Emily: Because the Ogier have, like, been around forever and don't seem to have changed much since the Breaking --

Sally: Yeah.

Emily: Except for this, uh, Longing, capital L --

Sally: Yeah.

Emily: That now they can't be away from the stedding for too long or this happens to them, that they just kind of need to go back. So, I guess, just in terms of, if we're ever gonna make a flow chart of comparing these --

Sally: Yeah.

Emily: These things and these places, the Ogier are sort of the most ancient and therefore, I think, it's the most far-removed from any, um, violence, although that's also to do with what it -- what they are, as settings, magically --

Sally: Yeah.

Emily: Speaking. But so much of what else is going on has to do with, um, current, modern violence: the Seanchan invasion --

Sally: Mm-hmm.

Emily: Malkier, what happened in Malkier was a really recent thing. What happened to the Aiel is something that happened a long time ago but they've only just been reoriented to. So.

Sally: Yeah. Um. In terms of the Aiel -- the Aiel? -- the Ogier ... lots of vowels. Robert Jordan was just a slut for vowels.

Emily: I know. He just was like, "Ugh, give me vowels."

Sally: "I need them."

Emily: "Harriet, I have to have them."

Sally: (laugh) "Harriet, give them to me."

Emily: "Harriet, I'd like to buy 98 vowels."

Sally: "I must possess them."

Emily: "All of them."

Sally: "All of them." Um. What was I saying? Um, the stedding and the Ogier are very reactionary in that -- reactionary meaning that, like, it's looking towards the past --

Emily: Mm-hmm.

Sally: Um, which is like a criticism that fantasy suffers from a lot, where everyone's like, "Oh, you're just longing for, like, a more golden age --"

Emily: Yeah.

Sally: 'Cause it's often set in the past, in, like -- I think we've talked about this before -- but, like, the big example: J.R.R. Tolkien being like, "Augh, machines! Blah blah blah," and so he goes back to this, like (laugh) -- that's exactly what he said -- this, um, more golden age, where there was -- it's all very pastoral and -- forests. But, um ... I was going somewhere with this, but then I got lost in my dumb joke about machines. Yes. Um, very reactionary and so no violence, um -- which is like a lovely thing, I'm not saying it's a bad thing -- it's just kind of, like, interesting that it pops up here in this one.

Emily: Yeah, and as a step -- as a setting, excuse me -- setting, stedding, blegh -- as a setting, the steddings are, to me, the most Lord of the Rings-reminiscent.

Sally: Yeah. Of course.

Emily: Because they're very, uh, forest-y. There's very -- yeah, like we said, pastoral vibes. Everyone's at peace. It's kind of -- uh, as they walk into it, a lot of the houses are underground --

Sally: Yeah, it's like --

Emily: Or built into the hills --

Sally: Hobbit-ish.

Emily: Or the trees? Yeah, it's very Shire-ish. It's very Rivendell-ish. It's all just kind of ...

Sally: It's -- yeah, it's kind of like a lot of Lord of the Rings settings. You've got the Shire. You've got Rivendell. You've kind of got Tom Bombadil vibes --

Emily: Yeah.

Sally: Where there's something kind of ancient and strange happening and you've got Ent-ish vibes, you've got elvish vibes, you've got -- you even kind of have Gondor vibes in the fact that there's, like, this Waygate and this kind of crazy evil that they are -- not, like, guarding, I don't think they have, like, a Gondorian-type steward thing over it -- but they're just kind of like, "Oh, yeah, the Waygates are near the steddin." Blah blah. So.

Emily: Um, anyway, so basically what happens here is, uh -- oh, they have a brief encounter with some Aiel Maidens --

Sally: Yeah.

Emily: Who are there to, uh, trade for some wood, um, and that kind of leads to some of Mat's ribbing, being like, "Yeah, that's your aunt, Rand."

Sally: Oh my God.

Emily: And Rand's like, "LMAO. No."

Sally: Um. It's -- I love this scene, 'cause they're like -- Perrin's like, "Ah, they're looking for He Who Comes With the Dawn." Mat's like, "THEY'RE LOOKING FOR YOU."

Emily: (laugh)

Sally: "RAND." Rand's like, "What?"

Emily: Rand's like, "What the fu--?"

Sally: But Mat's right, so.

Emily: Mat is right.

Sally: So's Perrin, I guess.

Emily: I mean, these particular ladies are looking for special sung wood or something like that. Anyway, it's just kind of like -- it's an unnecessary scene, plot-speaking --

Sally: Yeah.

Emily: It's just like another way for Robert Jordan to introduce us to the Aiel, specifically the idea that there are warrior women.

Sally: Yeah.

Emily: Um, and also for Rand, now, to become accustomed to the idea that yeah, he does really look like them.

Sally: Yeah.

Emily: Ugh. That'd be freaky.

Sally: Bleh. Ugh. But of course this is the introduction of Rand's internal monologue about whether or not he feels comfortable killing women.

Emily: Of course, yeah. There's this whole thing of, like, the men -- the women draw their weapons, so the men are kinda like, "Uhh, I guess we're drawing our weapons now too."

Sally: Yeah.

Emily: And Mat's like, "I'm not? Fuck you guys."

Sally: Yeah, "I'm not gonna kill a lady."

Emily: He's like, "I'm outta here."

Sally: Mat gets cured of that disease real quick. (laugh)

Emily: Mat's just like, "I'll kill a lady."

Sally: Mat's like, "I'll kill anyone. Don't fuckin' look at me the wrong way. I'll knife you to death."

Emily: Yeah. Honestly.

Sally: Little street urchin that he is. (laugh) Um. But.

Emily: I mean, yeah, it is actually a little, uh, reminiscent because Mat does, then, literally -- I think the first woman he kills is a --

Sally: Maiden.

Emily: Is a Maiden.

Sally: Yeah.

Emily: Who tries to kill him.

Sally: RIP. That was sad. I was rooting for her.

Emily: Yeah, that was a very -- yeah, that was a very sad scene.

Sally: We were all rooting for you.

Emily: Yeah.

Sally: But, yeah. Again, it just, like -- bleh. Rand's conversation -- mental, internal conversation about his relationship to dead women is --

Emily: Boring.

Sally: Insufferable. The only funny thing or interesting thing that's ever been said about men killing women is that scene in Deadpool, where he's like, "I don't know which is the more feminist choice." Kill you or to not to kill you? (laugh)

Emily: (laugh) "To punch you? To not punch you? What do I do?"

Sally: Yeah, exactly. Like, that is the only time this conversation's been remotely interesting to me.

Emily: I know. Yeah. Good for Deadpool.

Sally: I know. It was a hilarious --

Emily: Particularly funny in a -- an extremely non-feminist set of films.

Sally: Yeah.

Emily: Despite how they're lauded.

Sally: They're not feminist at all.

Emily: (scoff) Just calm down, Ryan Reynolds. Stop sucking your own dick.

Sally: Like -- like it -- does -- like it -- it's in the right direction --

Emily: It's --

Sally: But then it just doesn't go anywhere. It's like --

Emily: Yeah, it's taken a few --

Sally: It's like seeing the exit on the freeway and acknowledged it and kept driving. (laugh) Um. So, anyway.

Emily: Yeah. Well, a conversation for another time.

Sally: That's a whole different thing. We're not talking about Deadpool. Thankfully.

Emily: Yeah, Jesus. Save me.

Sally: Um. So then they have a meeting with the council of the --

Emily: The Elders.

Sally: Who are very old and tender.

Emily: Yeah, dur dur dur. Just some old lady who's like, "OK, what's going on here?" And they're like, "We need to use your Waygate," and she's like, "Alright, I don't think that's a good idea, but basically fine, do whatever you want."

Sally: Yeah.

Emily: And they're like, "Great. And also Loial's coming with us." And she's like, "OK." It's very sweet. Rand's like, "I love Loial, and we need him." Mat's like, "I mean, he doesn't get in the way." (laugh)

Sally: I know. Perrin, like, punches Mat again. Imagine feeling comfortable punching Mat at this moment, though, like --

Emily: I know, well it talks about how --

Sally: Yeah.

Emily: Perrin punches him and then is like, "Oooh."

Sally: "Oh, wait."

Emily: "I'm gonna break him."

Sally: Cause Perrin's got big boy hands and is probably just, like -- broke one of Mat's fragile ribs.

Emily: He's -- Mat's got bird bones, currently.

Sally: Yeah. And Perrin's got iron pots for hands. Like, bird bones meets anvil hands.

Emily: (verbal shudder)

Sally: WWE.

Emily: (laugh)

Sally: No, it's WWF. It used to be WWE. Sad that I know that.

Emily: Yeah.

Sally: Perry and Ian were really into wrestling.

Emily: OK, what else? What else, what else, what else?

Sally: Um, so then they go to the Waygate and of course they open it, and the evil wind is like, "Blah. Blood, guts --"

Emily: Yeah, Machin Shin's like, "Maaah!"

Sally: "Flay the bodies, suck the bones."

Emily: Oh, yeah, at one point, the Ogier Elders are like, "And we just wanna show you what happens if you get eaten by Machin Shin."

Sally: Oh, yeah.

Emily: And they're like, "Here's a man who's basically a vegetable."

Sally: Yeah, which is sad.

Emily: Which I don't even know if that's politically correct. I should probably delete that. I mean, who's catatonic, essentially.

Sally: Yes.

Emily: Um --

Sally: Which is sad.

Emily: Yeah, which is sad, but we're -- of course, because we're the heroes, we're still determined.

Sally: We're like, "I'm gonna do it anyway."

Emily: And after the Waygate, uh, way is denied to them, they're kind of like, "Well, we can either, uh, go find another Waygate or use a Portal Stone." That sort of comes up. Verin's like, "Well, maybe we can figure that out. Uh, Rand, can you get us back to that Portal Stone in Cairhien?" And Rand's like, "Yeah, sure, I guess," and, uh, the Ogier are like, "Oh, actually, there's one right here."

Sally: Ah -- of course.

Emily: Of course there is.

Sally: Cause this is the forest of coincidences.

Emily: I fucking love that show, and I love that scene in particular.

Sally: (laugh) Yeah.

Emily: Galavant? Two seasons of pure bliss.

Sally: Yeah, I can't credit myself for that own reference, that was Sarah McClintock on Twitter. McClintock, sorry. Yeah, 'cause in an episode when we talked about coincidence, she, like, mentioned that to us.

Emily: Mm-hmm.

Sally: So I can't take credit for that reference. That is all Sarah McClintock. Good luck with your thesis, boo.

Emily: (laugh)

Sally: Um, but it is exactly what's happening.

Emily: Yeah. They're -- "Oh, happy coincidence, we can go to the Portal Stone." And Rand has an interesting --

Sally: "It's right here!"

Emily: "It's right --" literally, they look around --

Sally: Yeah.

Emily: There it is. "Oh. Well, there it is. Looming large."

Sally: Like a big dick.

Emily: Ew.

Sally: It is.

Emily: I know. It's all phallic.

Sally: It's an obelisk. Probably.

Emily: (gag noise) Um --

Sally: And the Rosetta Stone.

Emily: Yeah ...

Sally: Get it? Translate to different languages, translate to different worlds?

Emily: It is very much a Rosetta Stone. A Rosetta Stone of transportation/the Pattern?

Sally: Mm-hmm.

Emily: Very weird.

Sally: It's the Pattern's Rosetta Stone allowing us to read different realities.

Emily: Which is interesting, of course, because as we've discussed before, Wheel of Time has no -- is a mono --

Sally: Yeah.

Emily: Linguistic, uh, continent? World?

Sally: Yeah, I'm not sure how -- yeah.

Emily: Literally no one struggles to understand each other, ever. Except accents.

Sally: Yeah, except for accents.

Emily: And occasionally, uh, Mat's little bursts of the Old Tongue.

Sally: (laugh) Um.

Emily: Which isn't -- you know, isn't -- linguistically speaking, isn't worth mentioning. It's not like he goes to Rhuidean and comes out speaking only the Old Tongue.

Sally: Yeah, he just happens to sometimes. Like the scene where Birgitte comes to visit him at Setalle Anan's inn --

Emily: Mm-hmm.

Sally: And she's like, "You speak the Old Tongue so strange." And he's like, "Listen."

Emily: He's like, "I fuckin' know. And also, I can't ever remember that I am talking --"

Sally: Yeah.

Emily: "In a different language."

Sally: I know, which is really fascinating, 'cause I don't know if that's how being bilingual works. If you're bilingual, let me know.

Emily: I really don't think it's how being bilingual works, but I think we can maybe excuse it with the fact that Mat's memory is fucked to hell.

Sally: That's true.

Emily: Um.

Sally: That's true.

Emily: Yeah.

Sally: Um --

Emily: But of course we have nothing to compare it to because none of our other characters are consciously bilingual because there aren't --

Sally: Yeah.

Emily: Multiple languages.

Sally: Which makes it really interesting that this Portal Stone has, like, runes on it representing, like, different worlds.

Emily: Yeah, like, runes -- this isn't a language anyone speaks.

Sally: Yeah. And so it's like, do we classify it as a language? Is it just like this weird runic language? Like, why do they exist? Cause Verin's like, "Oh, they're symbols for different places and different worlds --"

Emily: Mm-hmm.

Sally: Because of course they have, like, the one Aes Sedai who's ostensibly studied Portal Stones with them because again -- of course.

Emily: Forest of coincidences. (laugh)

Sally: Um. (laugh) Um, so, yeah. It's just really strange that we've got this Rosetta Stone-like thing that doesn't have languages or in these other places, are there other languages, it's just like this whole really interesting part of Wheel of Time that I wish we got into more because it's pretty much -- like, this book does a lot with the Portal Stones, and then it's like, "Oh. Never mind. Rand reinvents Traveling, Egwene reinvents Traveling."

Emily: Yeah.

Sally: Fine.

Emily: Yeah. Yeah, Rand, uh -- they use the Portal Stones once more in book four --

Sally: Mm-hmm. To get to Rhuidean.

Emily: To get to Rhuidean, and after that, they are pretty much never used again.

Sally: Exactly.

Emily: I don't even think they're mentioned again, really. It's quite interesting. Robert Jordan just, like, invented this whole system of, y'know, place-to-place instant travel and then was like, "Oh, wait, I've got something better: teleportation."

Sally: Yeah.

Emily: And then just, like, ditched that.

Sally: Yeah.

Emily: So. Um, yeah, it's -- there's probably an essay to be written about the progression of transportation in Wheel of Time.

Sally: Yeah. Well, and it's just, like, strange, I can't -- I know they're dealing with a lot of other stuff, like the end of the world and blah blah blah --

Emily: Bler bler bler.

Sally: But, like, imagine you go through this teleportation stone and lose four months of your life and you're like, "I'm fine just letting that be what that was."

Emily: Well -- yeah. Yeah. I mean --

Sally: Like, what?

Emily: We'll talk about this more as the book progresses, but it's very -- uh, what bothers me most -- (in a bad British accent) what bothers me most -- (normal voice) what bothers me most about this sequence is that, like, there isn't much aftermath to it.

Sally: Yeah.

Emily: We don't get to see -- this isn't something that impacts everyone in a really, uh, traumatic way, as I think it should.

Sally: Like, imagine losing four months of your life.

Emily: Um, yeah. And also, like, what you see in those four months.

Sally: Yeah.

Emily: Um. Rand has an interesting line here where he says that even if they found the dagger and the Horn of Valere, like, buried in the bushes, he would still have to go to Toman Head.

Sally: Yeah.

Emily: Which is just sort of a side comment on, I dunno, heroics and the idea of accepting a quest.

Sally: Yeah.

Emily: And the idea that, um, heroes, protagonists especially -- as we see with Mat, he's constantly resisting this, whereas Rand, at this point in the series, this early on, has -- is starting to just give in.

Sally: Yeah.

Emily: To what has been set in front of him. You know, there's no more -- he starts this book running from things and consciously trying to resist --

Sally: Yeah.

Emily: But, uh, by this point in the series, he's just kinda like, "Whatever is going to happen, I'm gonna do it."

Sally: Yeah.

Emily: Which sort of leads to his whole, uh, uh, suicidal move at the end of this book, where he's just kinda like, "Whatever. If I die, I die." And then book three, where he's like, "Now I know what I have to do, and I'm going to make a conscious effort to go toward it."

Sally: Yes. Run toward it in the night.

Emily: So that's yet another step in the traumatic altering of Rand al'Thor. Um. But they get to this Portal Stone and Verin's like, "OK, I'll just, uh ...". She, like, whips her sleeve back and then is like, "Rand, come talk to me about this." So he does, and she's like, "OK --" I get a little confused about this -- She's like, "Here's two symbols --"

Sally: Yeah.

Emily: "One's for Toman Head, one's for this world," and I was like, "Wh--wh--what?"

Sally: I know, it's very -- it's very confusing.

Emily: Which one are we using? Like --

Sally: Which is probably why Rand is confused too.

Emily: Yeah, well -- yeah. She's like, "Some -- the symbols on the top half of the Stone are like for other Stones --"

Sally: Yeah.

Emily: “And then the symbols on the bottom half are for other worlds,” and it’s like, OK, so do you have to have the two signs in your head?

Sally: Yeah.

Emily: One for where you want to go and one for staying in this world?

Sally: I --

Emily: That’s kinda what I think? But anyway, she’s like, “I know the Toman Head sign. I don’t know which sign is our world. I think it’s one of these, like, two.”

Sally: Yeah.

Emily: And Rand’s like, “Great. So fifty-fifty chance that I totally fuck us up and get us into a world where we can’t breathe.”

Sally: Yeah.

Emily: And Verin’s like, “That’s not gonna happen because you’re the protagonist.” (laugh)
Literally.

Sally: Yeah, she’s like, “Don’t worry about it. You’re gonna be fine.”

Emily: She’s like, “Literally, don’t worry about it. You’re Jesus. We’ll be fine.”

Sally: We’ll be fine. No big deal.

Emily: And Rand’s like, “OK ...” Um, and just channels.

Sally: A bunch.

Emily: A bunch.

Sally: A lot.

Emily: And has no conscious --

Sally: Yeah.

Emily: He’s so, like -- he’s just, like, throwing power at this --

Sally: Yeah, he just, like, lights up, like a -- the fourth of fucking July.

Emily: Yeah, and it's just, like, this weird thing where we see -- we will eventually have characters who are telling us -- Egwene, by the end of this book, will be telling us -- exactly what she's doing when she's channeling --

Sally: Yeah.

Emily: Like which weaves she's flowing, what her intention is. Rand is just like, nuclear blasting this Stone with one intention. He's just like, "I'm just gonna think about the sign and see what happens." So you imagine that the Portal Stone is just, like, glitching.

Sally: Portal Stone's like, "What the fuck?!"

Emily: "Excuse me?!"

Sally: "Beg pardon?"

Emily: "I guess I'll just show you literally everything that could happen to you."

Sally: Yeah.

Emily: So it makes sense, what happens.

Sally: Yeah. It, like, totally flows. I think of it, like -- you know those, like, horror stories of, like, idiot Americans who go abroad and don't realize that the electric conversion is different, so they just plug in their hair dryer and, like, start fires in bathrooms --

Emily: Oh, yeah.

Sally: All across, mostly, the United Kingdom, probably.

Emily: (sigh) God bless.

Sally: That's what I think of happened. Rand blew up his hair dryer.

Emily: (wheeze)

Sally: (laugh)

Emily: And what a hair dryer it was.

Sally: (laugh) Big, multi-universe hair dryer.

Emily: (laugh) Great. That's the title of this episode.

Sally: (laugh)

Emily: Um. Obviously what happens is Rand sees different versions of his life. The three that we are -- that we see in-depth are: one, an alternate universe where he dies when the Ogier attack his house --

Sally: Trollocs.

Emily: He and Tam are just both killed by Trollocs. In the second one, Rand lives his life as, kind of, he expected it to be? Uh, which is that he marries Egwene, and she becomes the Wisdom after Nynaeve, uh, but he still has to deal with the fact that he, uh, can channel, but he doesn't know that. He just, um, knows that he's sort of wasting away.

Sally: Yeah.

Emily: Getting sick.

Sally: He gets in moods.

Emily: He has these crazy moods, and it freaks Egwene out, but eventually she dies of age or whatever and just -- he's left on his own, so the only thing he can do is go fight in the Last Battle. Only, the secluded people of the Two Rivers don't know it's the Last Battle. They're just kind of marching.

Sally: Yeah.

Emily: Um, and in the third version of this, again, he's -- his life gets derailed because Egwene dies early.

Sally: Mm-hmm.

Emily: Because, um, she -- presumably because she isn't able to get through her channeling block --

Sally: Yeah.

Emily: The way Nynaeve does. Um. So she dies, and Rand just sort of goes off to fight in an army and, uh -- is in the Andoran army?

Sally: Yeah, it's like it's up in the Queen's guard, and --

Emily: Yeah, and it's sort of like, oh, and now he sees Elayne from a distance, and dur dur dur dur dur ...

Sally: Min is also in one of them, where he's like --

Emily: Yeah, Min's -- Min's, I think, in this one, where he's like --

Sally: Yeah, he's like, "She tells me such crazy things that I had to flee."

Emily: He runs away. Yeah.

Sally: Yeah.

Emily: And ends up in the Andoran army and then -- again, sort of dies fighting when either the Seanchan or the Last Battle takes place.

Sally: Yeah, and there's this running thread where he's like, "My life should be different, blah blah blah." So.

Emily: Yeah, and there's also the underlying thread of a voice saying to him at the end, "I won again, Lews Therin."

Sally: Mm-hmm.

Emily: Which is a very creepy mantra.

Sally: Yeah.

Emily: Um. This is a very -- I know it -- I, too, remember enjoying it more. I do still enjoy it, though --

Sally: Yeah.

Emily: Because it's a very well-written, like, interesting, trippy scene.

Sally: Yeah. And I -- yeah, that mantra is always really good in, like, its weird, creepy way, which is, I think, why I liked this sequence so much. My issue with it is that I wish we had, like, a broader view --

Emily: Yeah.

Sally: Like, it's very annoying to me that so much of it revolves around Rand's relationship with Egwene. And I understand that was a big part of their childhood, so this is just not any problem with the narrative, necessarily, just, like, a personal annoyance with the series, that Rand and Egwene have to be so tied up in each other. It just both-- it just bothers me.

Emily: Especially because they do very much, like, go on such separate paths by around book six.

Sally: Yeah.

Emily: Like, obviously they're doing separate things to keep the world intact, and they're still on the same side --

Sally: Yeah.

Emily: Technically, but their relationship's in splinters at that point.

Sally: Yeah. And they're, like, not even connected, really.

Emily: Yeah. Just --

Sally: Like, I don't even think of them in relation to one another.

Emily: Yeah, not in the same way. It's not like how -- it becomes frustrating that Rand doesn't see Mat and Perrin as part of this story --

Sally: Yeah.

Emily: Because it sort of further, uh, forces us to be, like, "Oh yeah, they're --" Of course we're being told constantly that they're together, but they don't really have a relationship.

Sally: Yeah.

Emily: Despite the -- what we just saw in the preceding chapters.

Sally: Yeah.

Emily: It's just this very weird dynamic.

Sally: So it just, like, annoys me, and I would be more interested in seeing, like -- like when it goes into its monologue, which is, like, one of the most iconic and, I think, one of the most fascinating --

Emily: Yeah.

Sally: Things in the series, where he's like, "He was a soldier, he was a shepherd, he was the king of Andor. He was ..." Whatever, whatever. Like, I would -- I dunno, I really like that monologue --

Emily: Mm-hmm.

Sally: So I wouldn't lose it for the sake of it being -- seeing more of those lives. I just, again, am frustrated -- I guess I just am, like, embody -- embodying that song from Beauty and the Beast where it's like, "I want more than this provincial life."

Emily: (laugh)

Sally: Which I guess is the whole point of it. (laugh) But.

Emily: Yeah, well. Um. My thing about him seeing everything in relation to Egwene is it annoys me too, but then I am grateful that then when we get the Egwene version of this, she also sees her

life in relation to Rand. And that's kind of frustrating too, but it does, like -- I dunno, at least there's equal opportunity them being obsessed with each other or --

Sally: Yeah.

Emily: The idea that their fates are so intertwined.

Sally: Yeah, and like, I -- again, I am -- this is my chronic problem with these books in particular, but analysis where I, like, my own personal vendettas against plots that annoy me, like, block. What is narratively very well balanced and narratively, like, of -- Rand even talks in the previous chapters that he and Egwene are basically, like, betrothed from a very young age, and that, like, though it frustrates me, just 'cause I think that Rand has a particularly horrible relationship to that, like it, of course, would affect you in really large ways and is a very strange way to grow up, knowing -- or believing, just because that's how everyone acts -- that this is going to be the one person in your life and then having that just, like, float away into dust, basically.

Emily: Well, to me it feels like -- like these are the lives we're seeing because these are the ones Rand is getting hung up on because the -- of the -- because this is taking place at this point in the series.

Sally: Yeah.

Emily: And what frustrates me is that this doesn't happen later in the series, when Rand would be hung up about different things --

Sally: Yeah.

Emily: And different people. Cause, like, right now, he's still in his weird obsession phase with Egwene and thinking that they're gonna be together --

Sally: Yeah.

Emily: Or not be together and having to let go of that.

Sally: Yeah.

Emily: And it's just, like, OK, but we, as the reader, are already past that.

Sally: Yeah. Because --

Emily: We've been past it.

Sally: I feel like this book doesn't support Rand's obsession with her.

Emily: Yeah.

Sally: Because it feels like he only thinks at her -- of her when it's, like, convenient.

Emily: And when it's relevant to him and what he --

Sally: Yeah.

Emily: She's the ideal of what his life was going to be.

Sally: Yeah. So it's just -- it's annoying. But also, again, you have this, like, really interesting thing that Wheel of Time does in suggesting that there are all these, like, splinter realities --

Emily: Mm-hmm.

Sally: And that, like, no matter what, like, in all these possible different timelines, like, it comes down to Rand being the Dragon Reborn.

Emily: Yeah. These things are immutable. Like --

Sally: Yeah. And so --

Emily: And as we see when Perrin wakes up. He says, "You can't change some things," which suggests that Perrin is able to talk to the wolves --

Sally: Yeah.

Emily: In every single one of these fates, and that's the thing that he's hung up on at the moment.

Sally: What I am most frustrated about is that we don't get to see Mat and Perrin's.

Emily: Yeah.

Sally: Because we get, like, kind of these sequences with Nynaeve and Egwene through their testing, and then we get Rand's, but I just, like, wanna see -- especially what Mat sees, I'd be really interested, because Mat's life gets splintered in such drastic ways, like, multiple times.

Emily: Well, and it's so interesting because you have Rand and Perrin, who have these things that they're dealing with that are completely immutable --

Sally: Yeah.

Emily: They're just static. Like, there's nothing that can be changed about Rand being able to channel and that he's the Dragon Reborn -- like, the suggestion that he's Lews Therin in every lifetime.

Sally: Yeah.

Emily: And there's nothing that can be changed about Perrin's connection to the wolves, whereas Mat wouldn't be in any of this if he didn't, like -- if he wasn't, just, friends with Rand and Perrin, basically.

Sally: Yeah.

Emily: Is the only rea-- like, the fact that he was born at a certain time and is friends with Rand and Perrin is what causes him to leave the Two Rivers. If he never left the Two Rivers, he wouldn't have found the dagger; he wouldn't be here.

Sally: Yeah.

Emily: Like -- Mat actually had options.

Sally: Yeah.

Emily: There's most of -- like, Mat's a weird character because he doesn't quite fit into the idea that there are things that can't be changed.

Sally: Mm-hmm.

Emily: People talk all the time, and I've talked about this before, about how Mat is an unchanging character -- the other characters refer to him that way -- but Mat is a very changing character.

Sally: Yeah. That's not right. (laugh)

Emily: Mat's -- Mat's the most mercurial character.

Sally: Yeah.

Emily: In the series.

Sally: Which is -- I just wrote this long email to somebody -- whatever.

Emily: Mm-hmm.

Sally: But I was talking about how, like, Mat interests me so much because he's, like -- there's like this division between Mat and the other characters, where, like --

Emily: Right.

Sally: And I think it probably is this notion that, like, Mat -- they call him, like, *ta'veren*, and he is, obviously he's got these weird things going on, but I think that, like, everyone else's narratives are much more well-connected, and Mat kind of has this weird, looser thread, where he, like -- he talks about how he doesn't -- he's like, "I wanna go away," but of course that's

Mat's, like, weird survival instinct, but Mat seems to be the only one who, like, consistently chooses to be a part of this main narrative.

Emily: Yeah.

Sally: Like, someone who constant-- for whatever his reasons are, he's the only one who, like, consistently chooses to be present.

Emily: Yeah, he often feels that there's no choice --

Sally: Yeah.

Emily: But usually his feelings have to do with, like, responsibility and a feeling of wanting to help others --

Sally: Yeah.

Emily: Even if he denies that to himself, whereas Rand and Perrin literally don't have any options.

Sally: Yeah. Like -- Rand is the Dragon Reborn.

Emily: Rand will literally go crazy. Like --

Sally: Yeah.

Emily: You just kind of have precious few options, whereas Mat, yeah, does sort of just choose to do things.

Sally: Yeah.

Emily: Um. And I think it's -- Mat, of course -- one of his archetypes is that he's the everyman character.

Sally: Yeah. Of course.

Emily: Like, he just kind of represents, kind of, everyone. He's a Robin Hood figure. He's -- you know, the poor man's character. Which is interesting, because then he becomes a figure of wealth later in the series. But also, Mat is a -- if you take the three boys in relation to the, uh, Hindu Trimurti --

Sally: Mm-hmm.

Emily: If I pronounced that correctly -- wherein Rand is kind of the Shiva figure, the destruction, the destructive, uh, embodiment, and Perrin's this kind of creative force in that he often has -- one of Min's viewings is that she sees Perrin with flowers blooming around him.

Sally: Well, yeah, and he's a blacksmith by trade --

Emily: He's a blacksmith.

Sally: Where it's like he's always making things.

Emily: Yeah, his interest is in making things, is in creating, and he's the one who's sort of, um, building something for the world after --

Sally: The future, yeah.

Emily: The Last Battle. Yeah. Whereas Mat is -- what is called the Preserver. I believe that's Vishnu?

Sally: I think so.

Emily: Vishnu, yeah. Brahma is the creator figure.

Sally: Yeah.

Emily: Um. In that -- and I think Robert Jordan has said this as well -- that Mat is -- Mat's responsibility in terms of the Last Battle is to get the world on the track it was supposed to be on.

Sally: Yeah.

Emily: In the invention of cannons and, like -- I dunno, sort of fielding the Seanchan. He's the main guy there. Just, like, a lot -- (laugh)

Sally: Yeah.

Emily: Mat is -- however much he doesn't wanna be -- responsible for fixing things.

Sally: Yeah.

Emily: It's very weird. It's all very weird.

Sally: It's all very weird. This is a very trippy thing. And this sets up, I think, like, a lot of what happens to the boys later. Mat, probably not so much, 'cause I don't think he remembers it, which is, like --

Emily: Mm-hmm.

Sally: Maybe for the best. But, like, I think this is probably a large part in Rand accepting what happens. Because he's like --

Emily: Yeah.

Sally: I can't -- I can't change it. And also, like, Perrin accepting the wolves are something he needs to come to terms with.

Emily: Yeah, by the time we get another Perrin point of view, he's kinda like, "OK." Like, "I don't like it, but I -- I've come to terms with it." Yeah.

Sally: Yeah. "I guess, here we go." Yeah. And in the -- this -- the Hero's Journey, the cycle of the Hero's Journey, like, every -- a massive part of every Hero's Journey is acceptance.

Emily: Yeah.

Sally: And of course, being so vast, the Wheel of Time goes through, like, multiple mini cycles of the Hero's Journey and, like, lots of iterations, and it's this weird, sort of, revolving machine of cogs so much as, like, one cyclical journey, but, like, this is a very key moment of acceptance for both Rand and Perrin.

Emily: Well, this -- this sequence feels very much like the centerpiece of this entire book.

Sally: Oh, one hundred percent.

Emily: Like, this is the crux on which the Great Hunt turns. It's also, I dunno, about midway through, uh -- if we take the Eye of the World and up through the Dragon Reborn --

Sally: Yeah.

Emily: In sheer page length, this is pretty near the center.

Sally: Yeah.

Emily: And so this is just like something that is frustrating because we don't see it, um, explicitly referenced in terms of how our characters are reacting to it, but it is sort of this implicit thing that now underlies --

Sally: Yeah.

Emily: Everyone's, uh, narrations. It's also interesting because what happens here -- this glitch that causes them to lose four months -- also directly affects Egwene and Nynaeve --

Sally: Yeah.

Emily: And Elayne, our main three girls. Which we'll see in the next, um, sequence, when we get into that. But, like, if they'd actually just managed to teleport, like, presumably what happened with Egwene and Nynaeve and Elayne and Min, like, would have gone very differently.

Sally: Yeah.

Emily: And we wouldn't be in this traumatic situation.

Sally: Yeah.

Emily: It's just -- wow?

Sally: It's just weird. I dunno. And I do like this sequence. Not saying that I don't. I just am -- hung up.

Emily: It has its -- for such an important sequence, it --

Sally: Yeah.

Emily: Needs to feel more important.

Sally: Yeah. It just -- ah, I dunno. I just am critical by nature, and I need to just be more, like, chill.

Emily: I mean --

Sally: For a hot second.

Emily: This just, like, gives me the heebie-jeebies.

Sally: Yeah. I just -- I dunno. It's just a very strange thing that happens. But very -- really -- it's a really -- in terms of, like -- heroes always seem to have this, like, weird vision kind of sich. Like, this is probably the most interesting --

Emily: Mm-hmm.

Sally: Of that particular, like, archetype.

Emily: Yeah. This iteration.

Sally: That and in, um, Legend of the -- whatever. The King Arthur that came out where he goes to, like, the weird dream world where there's, like, giant planets. That one was also very good.

Emily: (laugh) Was also pretty interesting. Giant rats.

Sally: Yeah. In a movie that I did not like that much. (laugh) That was a very interesting scene.

Emily: Stop this podcast and watch King Arthur: Legend of the Sword. I fucking love that movie.

Sally: I know.

Emily: It's so stupid. But I love it.

Sally: It -- it's OK. It's pretty good.

Emily: Um. OK, we'll probably reference this in later episodes as well.

Sally: Yeah.

Emily: But --

Sally: There's probably more to say.

Emily: Yeah. For now, I feel satisfied. OK, uh, next week, we'll come back with Egwene, as we've already referenced. She'll be our main point of view character, but we're going to get the gals for a little while, which is nice.

Sally: Yeah, the gal squad.

Emily: Yeah, girl -- gal pals.

Sally: Charlie's Angels.

Emily: Yeah -- oooh. Charlie's Angels. We need to have that discussion next time -- who's who.

Sally: I can't wait.

Emily: I -- yeah. Uh, look forward to that. Also on the horizon, thank you so much, everyone, for getting us to over 2,000 downloads --

Sally: YES!

Emily: In the month of November. This is our first December episode, I think, right?

Sally: Yeah, it's our first December episode. I believe our final count was 2,072. Which is awesome. So thank you so much.

Emily: This isn't our first December episode. I just remembered.

Sally: Oh --

Emily: This is the first episode we're recording in December. Sorry.

Sally: Sorry. (laugh) I just realized that yesterday, the episode came out. When we're recording, it's Tuesday, early in the week. But yes. Yes, yes, yes.

Emily: Um, thank you so much. And to thank you, we will be releasing a special holiday episode, um, about Supernatural, and I am so sorry. First of all.

Sally: Oh, I'm not.

Emily: OK. We already have a special guest lined up, so we'll, uh, see how coordinating with her works out in terms of when we release the episode --

Sally: Yeah.

Emily: But we will be working on that. Expect it sometime this month.

Sally: Yeah. It will not be forgotten.

Emily: If you have any particular queries that you would --

Sally: Oh, yeah.

Emily: Like us to discuss about Supernatural, or just generally anything, if you want us to compare Supernatural and Wheel of Time, if you want us to do anything-- to your heart's desire, just Tweet us --

Sally: Yeah.

Emily: @Everybody -- @EHRPodcast, excuse me.

Sally: EHR underscore Podcast.

Emily: Yes.

Sally: I don't know if Twitter will be weird about that, but.

Emily: I don't know. You can also Tweet us personally. I'm @EmilyJuchau.

Sally: And I'm @Sally_Goodger. So.

Emily: Yep.

Sally: You can also feel free to, like, follow us. My Twitter feed is boring, but.

Emily: Mine's not. (laugh)

Sally: OK. (laugh) If that's -- she's right. Emily is hilarious in Tweet form. Emily's mastered the art of the Tweet.

Emily: Um. So there's that.

Sally: There is that to look forward to. It will be -- it will be.

Emily: (laugh)

Sally: (laugh) Don't think we've forgotten.

Emily: We also just launched our new website, which Sally has been working on. It's beautiful. It's www.everybodyhatesrand.com.

Sally: Mm-hmm.

Emily: Uh, you can go there. We're gonna have more resources there, as well as just, like, easy links for you to listen to the podcast --

Sally: Mm-hmm.

Emily: Stay up to date with us. Obviously that will be, uh -- it's under construction, a little bit, still, but --

Sally: Yeah, it's -- for -- it -- for now, it functions. It basically has what you need, which is mostly links to the website. You can listen to the podcast directly on the website. I know a lot of you have been asking where to listen, 'cause it's in a lot of places and so hopefully this will be a good thing.

Emily: Mm-hmm.

Sally: And, if you're concerned, it links directly to our Libsyn feed, so it will count, probably, as downloads or listens or something.

Emily: Sure.

Sally: But, whatever. Mostly I just want you guys to be listening to the podcast. Um. And finding it in a way that's convenient for you. So you can do that. Um, and it's got, like, where you can find us, it's got all our social media links, and, like, some info about the podcast and stuff. So it's functional but, like Emily said, still under construction a little bit, so a work-in-progress.

Emily: But that was possible because of your Patreon dollars.

Sally: Yay!

Emily: So again, thank you very much. We just have a lot of gratitude.

Sally: So much gratitude. And thank you to the two people who have bought us Ko-fis.

Emily: Oh, yeah, thank you.

Sally: Yeah, so -- so far. But we're just super grateful, and we love you guys so much.

Emily: OK. Sign us off.

Sally: Um. Oh, man. Yesterday, my cubicle block got swept with -- except for me, which is the rude part of this -- got swept with the most hilarious spam email of all time, so I'm very mad that I didn't get it --

Emily: What?

Sally: Because it was basically like this person -- or this robot or whatever -- that's basically like, "I've been stalking you for months, and I have screenshots of all the porn that you look at, and how you get your *enjoys*, which are very far from the norm." (laugh) "So I think that 714 dollars exactly is a fine price to pay for my silence." Um. "YOU ARE A BIG PERVERT," in all-capital letters. "But if you pay me this money, I won't contact you again. You can trust me. This is the word of Honor Hacker." (laugh)

Emily: Trust the word of Honor Hacker.

Sally: (laugh) Yeah. So I'm really mad that I didn't get it. I guess I'm not a big enough pervert.

Emily: Honor Hacker is as heavy as a mountain, death is as light as a feather.

Sally: Agh! Exactly.

Emily: Alright, have a good week, ya big perverts.

Sally: (laugh)